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ELEMENTS

OF

MUSICAL ARTICULATION.

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OF

MUSICAL ARTICULATION

BY WILLIAM RUSSELL,

AUTHOR OF 'LESSONS IN ENUNCIATION,' ETC.

WITH

ILLUSTRATIONS IN VOCAL MUSIC.

BY LOWELL MASON,

PROF. BOSTON ACADEMY OF MUSIC.

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PREFACE.

The compiler of the following pages, being occasionally employed in imparting instruction in articulation to classes and choirs engaged in the practice of vocal music, has felt the want of a manual adapted to this purpose. With the assistance of Mr. Mason, he is enabled to offer this little volume as an aid, which, he trusts, will be found serviceable to correctness of taste and accuracy of execution, in an important and too generally neglected department of musical education.

Persons who wish to extend the study of elocution into the department of *quality*, *melody*, and *expression*, may find these subjects discussed and exemplified in the work entitled "Orthophony, or Vocal Culture in Elocution," compiled by J. E. Murdoch and the author of this manual.

ELEMENTS OF MUSICAL ARTICULATION.

INTRODUCTION.

The plan of the exercises comprised in this manual, includes a course of rudimental practice in articulation,

1st, on the simple and compound ELEMENTS OF THE ENGLISH LANGUAGE,—in *vowels*. *diphthongs*, and *consonants*,—as exhibited in Dr. Rush's Philosophy of the Human Voice.

2d, on SYLLABIC COMBINATIONS, arranged in progressive order, according to their comparative difficulty of execution.

3d, on WORDS, from monosyllables to polysyllables, successively.

The FORM OF PRACTICE, for each exercise, is,

1st. READING, *with a clear, correct, distinct, spirited, and easy enunciation of every sound, syllable, or word.*

2d. SINGING, in varied forms, simple and compound elements, in letters, syllables, and

words, so as to pass from rudimental practice on scales, to the utterance of sentiment, in sacred and in secular melody, with special reference to *distinct and well-defined articulation, as the basis of chaste and appropriate expression.*

The cultivation of the voice, in the musical exercises prescribed in the following pages, is designed to comprise a distinct course of practice on all those functions and modes of voice, which have a tendency to obscure, or mar, the perfect precision of articulation.

We have selected accordingly, for the ground plan of this manual, the following subjects.

1st. The *Quality* of the voice, as necessarily affecting the mode of enunciation; every instance of impurity of tone, by defective organic execution, unavoidably causing a perceptible defect as regards the exactness of articulate sound; and the surest foundation of distinctness, in vowel elements, particularly, being the perfect purity of tone which proceeds from the true, appropriate position and action of the vocal organs.

2d. The various degrees of *Force*, in common use, in speech and song,—with a view to preserve a perfectly articulate character of sound, in all degrees of volume, from the slightest audible note, to the utmost quantity of voice required in the utterance of the intensest emotion.

3d. The different gradations of *Movement*,

from the slowest style of sacred music, to the liveliest and most rapidly executed passages of song; the object of attention, in this department of practice, being to maintain force and spirit in the most solemn passages of the one, and distinctness and precision in the most accelerated utterance demanded by the other.

4th. The various effects of *Pitch* and *Melody;* so as to retain, in every form of these, a perfect exactness of articulation, and to avoid the common fault, so justly and so generally complained of,—that of losing the words of a piece, in the mere sound of the notes;—and to avoid, also, the opposite error, sometimes countenanced by popular vocalists of great repute, —that of sacrificing the music of a passage to the mere pronunciation of words and syllables.*

5th. A brief course of practice on what Dr. Rush, in his treatise on the Philosophy of the

* The style referred to above, is that of Mr. H. Russell, which though it often affords to singers the most instructive lessons, in regard to the effect of a perfectly distinct enunciation, is sometimes chargeable with the fault of an undue approach to the accent and emphasis of speech. The result of such modes of articulation, is, as it were, to throw the legitimate effect of music into the distance of the picture, and place that of elocution prominently in the foreground.

The popular effect of such execution, in the ballad style, particularly, is captivating to the general ear. But it accomplishes its end at the expense of unjustly sacrificing one art to another. In song, elocution bears but a subordinate part: chanting is the only common ground of both arts,—the only form in which their effects are legitimately balanced. *R.*

Human Voice,* has denominated *Stress*,—designating by that term the appropriate 'swell' of emotion, in 'expression';—as, for example, the abrupt explosion of *anger*, the expulsive voice of *courage*, and other forms of intense excitement; the gentle swell and diminish of sound, in the tones of *tranquillity*, and of *reverence*, and the abrupt termination of the tones of *impatience*, and other forms of impetuous feeling;—all of which are too commonly suffered to destroy the true and distinct utterance of words.

* This noble work, which has done so much to preserve the natural union of elocution with music, cannot be too warmly urged on the attention of students and teachers.

§ 1.—ENUNCIATION.

THE vast importance of distinct enunciation, in all forms of vocal music, is a subject on which it would be difficult to enter, without greatly transcending the limits of a manual like this. Neither is it necessary, at this stage of progress in the public mind, as regards the necessity of express cultivation in this branch of vocal art, to enlarge on the numerous evils arising from neglect of early culture and correct habit. The time is passed, when slovenliness in articulation was current, without censure, even among distinguished vocalists.*

Public taste now demands a correct, pure, and chaste pronunciation in all forms of vocal exercise. It is under this impression, and with a view to the results implied, that this compila-

* One of the editors of the present manual, remembers hearing, about sixteen years since, the elder Mr. Horn, at a concert before the Boston Handel and Haydn Society, pronouncing literally thus, as he sung:—"*Looahrd! arremembar Dooâeevid: toyeach* him to *knâw* thy *wâees!*" ["Lord! remember David: teach him to know thy ways."]

To any one who remembers the vocal style of Mr. H. it is unnecessary to say that it was chaste, manly, and noble,—the very reverse of the enunciation.—The words of the English language are so cramped with unmanageable consonants, that singers whose ears have been trained on the free model of the Italian, or on the empassioned and almost exaggerated scope of sound in operatic style, are tempted to transfer, to our vernacular enunciation, a license which at once becomes caricature. *R.*

tion is offered as an aid to elementary instruction.

The style at which teachers and learners should aim, in this department of musical education, is beautifully exemplified in the art of painting. In a well executed picture, we detect no blurring and obscuring of lines and forms, no confounding of light and shade, no blending of colors, where they ought to be distinct; but all definite, clear, firm, and true,—no traces of uncertainty, negligence, and deviation; but every thing indicating a discriminating, finished, and skilful touch.

In a perfect piece of carving, we recognize, at once, the valuable material, the beautiful form, and the exquisite delineation. So it is in the genuine excellence of vocal music. We should perceive alike the indispensable body of true tone, the charm of unvitiated melody, and the graceful impress of a clear and chaste articulation.

Rhythm and melody may be compared to the stream flowing on, in majesty or in beauty, and articulation to the gentle breeze which ruffles its surface, and enhances rather than impairs its beauty.

But we would leave this preliminary stage of our subject with the following apposite observation from a distinguished writer on elocution:

"The difficulty of acquiring a correct articulation, being unusually great in the English

language, the foundation must be laid at that early age when the organs are most tractable."

"In just articulation, the words are not to be hurried over, nor precipitated, syllable over syllable; nor, as it were, melted together into a mass of confusion: they should be neither abridged, nor prolonged, nor swallowed, nor forced, and,—if I may so express myself,—shot from the mouth: they should not be trailed nor drawled, nor let slip out carelessly, so as to drop unfinished. They are to be delivered out from the lips, as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, distinct, sharp, in due succession, and of due weight."*

* Austin's Chironomia, pp. 38, 39.

§ 2.—ALPHABETIC ELEMENTS.—'TONIC' SOUNDS.

THE great cause of deficiency and of error, in articulation, is either inadvertency or ignorance. The singer who executes à syllable obscurely or erroneously, as regards enunciation, is either remiss in attention, or deficient in knowledge, concerning the true character of the elementary sounds of the language. In either case, the obvious remedy, and the only one, is an attentive study of these sounds; and study, in this as in all other things, must be founded on careful and exact analysis.

The first step, therefore, to be taken in cultivating the habit of articulation, is, to examine attentively the constituent elements of the English language, as they present themselves to the ear, in speech and song.

This labor is fortunately, both for elocution and for music, already performed by one of the most exact and skilful analysts of our times, Dr. James Rush, of Philadelphia, whose work on the Philosophy of the Human Voice, was mentioned in our prefatory observations.

The audible elements of the English language, as enumerated and classified by Dr. Rush, may be arranged as in this and the following sections.*

* The established grammatical division of letters into 'vowels' and 'consonants,' Dr. Rush discards as not suf-

§ 2.—*Alphabetic Elements.—'Tonic' Sounds.*

FIRST CLASS OF SOUNDS.—'TONIC' ELEMENTS.

[These are so called "from their forming the purest and most plastic material of *intonation.*"—The 'tonic' element, in each of the following words, is marked by *italic* type.]

Simple Sounds.

1. *A*, as in *A*-ll.
2. *A*, as in *A*-rm.
3. *A*, as in *A*-n.
4. *E*, as in *E*-ve.
5. *Oo*, as in *Oo*-ze.
   " " " L-*oo*-k.*
6. *E*, as in *E*-rr.
7. *E*, as in *E*-nd.
8. *I*, as in *I*-n.

Compound Sounds.

9. *A*, as in *A*-le.
10. *I*, as in *I*-ce.
11. *O*, as in *O*-ld.
12. *Ou*, as in *Ou*-r.

[The following elements of the same class, have been omitted in Dr. Rush's analysis,—from the desire, probably, to simplify by reduction of number. But exact elementary instruction, demands close distinctions, for the sake of perfect accuracy.]

Simple Sounds.

13. *Ai*, as in *Ai*-r.
14. *U*, as in *U*-p.
15. *O*, as in *O*-r.
16. *O*, as in *O*-n.

Compound.

17. *Oi*, as in *Oi*-l.

The classification of the 'tonic' sounds, as simple and compound, is adopted, not only for the advantage of systematic arrangement, but the convenience of instruction. The *a*, in

ficiently definite or exact, for the purposes of *vocal* practice and culture.

* The same element in *quality*,—differing only in *quantity*: *long*, in *ooze*,—*short*, in *look*.

such words as *ale*, Dr. Rush has very justly represented as consisting of *two* elements;—1, the 'radical,' or initial sound, with which the name of the letter *a* commences; and, 2, the delicate 'vanish,' or final sound, with which, in full pronunciation, and in singing, it closes,—bordering on *e*, as in *eve*,—but barely perceptible to the ear. This element obviously differs, in this respect, from the acute *é* of the French language, which begins and ends with precisely the same form of sound, and position of the organs of speech; while the English *a* requires a slight upward movement of the tongue, to close it with propriety; and hence its vanish approaches to the sound of *e*.

The *i* of *ice*, in like manner, will, on attentive analysis, be found to consist of two simple elements:—1, *a*, as in *at*; 2, *i*, as in *in*. Walker, in his system of orthoepy, defines this element as commencing with the *a* in *father*. But such breadth of sound, is, in our own day, justly regarded as the mark of a drawling and rustic pronunciation; while good taste always shrinks from the too flat sound, which this element receives in the style of dialectic error in Scotland or Ireland, or in the style of fastidious and affected refinement, as if '*āyee*.'

The *o* of *old*, although not so commonly recognized as a compound element, will be found, on analysis, to belong properly to that class. Thus, if we observe closely the pronunciation of a native of continental Europe,

in speaking English, we shall find that the letter *o* in such words as *old*, sounds a little too broad and does not close properly. The foreign pronunciation lacks the delicate 'vanish,' approaching to *oo*, in *ooze*, although not dwelling on that form of sound, but only, as it were, approximating to it; as *a*, in *ale*, in just and full utterance for public speaking, and for singing, closes with a slight approach to *e* in *eve*, but does not dwell on that element.

That this compound form of the 'tonic' *o* in *old*, is a genuine tendency of the organs, in the pronunciation of our language, may be observed in the current fault of the utterance which characterizes the popular style of England, and in which the vanish of this element is protruded to such an extent as to justify American caricaturists in representing it by the spelling of '*powst rowd*,' for *post road.*

The element *ou*, in *our*, is obviously a compound of *o*, as in *done*,—the same with *u*, in *up*,—and a short, or 'vanishing' quantity of *oo* in *ooze.* The negligence of popular error, makes this element commence with *a*, as in *arm*, or *a* in *at;* and the local style of rustic pronunciation in New England, makes it commence with *e* in *end.*

Ai, as in the word *air*, though not recognized by Dr. Rush, nor by many other writers on elocution, as a separate element from *a*, in *ale*, is obviously a distinct sound, approaching to that of *e* in *end*, but not forming so close a

sound to the ear, nor executed by so much muscular pressure in the organs. The literal flat sound, however, of *a*, in *ale*, if given in the class of words *air*, *rare*, *care*, &c., constitutes the peculiarity of local usage in Ireland, as contradistinguished from that of England.

Popular usage, in England and America, inclines, no doubt, to the opposite extreme, and makes *a*, in *air*, too nearly like a prolonged sound of *a*, as in *at*. In the southern regions of the United States, this sound is even rendered as broad as that of *a* in *arm*. But while good taste avoids such breadth of sound, as coarse and uncouth, it still preserves the peculiar form of this element, as differing both from *a* in *ale*, and *e* in *end*, and lying, as it were, between them.

U, in *up*, seems to have been merged by Dr. Rush in the element *e*, in *err*, which would imply that the latter word is pronounced '*urr*.' But this is obviously the error of negligent usage, whether in the United States, or in England. In the latter country, it is the characteristic local error of Wales.

In the usage of New England and of Scotland, there is, no doubt, a too prevalent tendency to pronounce *err*, *earth*, *mercy*, &c., with a sound too rigidly close, like that of *e* in *merit*; thus, '*airr*,' '*airth*,' '*maircy*.' But cultivated and correct pronunciation, while it avoids this preciseness, draws a clear, though close distinction, between the vowel sounds in *urn* and *earn*.

Mr. Smart, in his Practice of Elocution, describes the element in question, with perfect exactness and just discrimination.

"*Er* and *ir* are pronounced by unpolished speakers just like *ur*, as indeed, in some common words, such as *her*, *sir*, &c., they are pronounced, even by the most cultivated: but in words of less common occurrence, there is a medium between *ur* and *air*, which elegant usage has established, as the just utterance of *e* and *i* joined to the smooth *r*." *

O, in *or*, and *o*, in *on*, are apparently considered by Dr. Rush as modifications of *a* in *all*. Admitting, however, the identity of quality in these elements,—their obvious difference in quantity, and in the position and pressure of the muscles by which, as sounds, they are formed, as well as the precision and correctness of articulation, demands a separate place for them in elementary exercises designed for the purposes of culture, which always implies a definite, exact, and distinctive formation of sounds.

Oi, in *oil*, though omitted in the scheme of Dr. Rush, are evidently entitled to a distinct place in the classification of the elements of our language, on the same ground on which a separate designation is assigned to *ou*, in *our*.

This compound element, *oi*, is formed by commencing with the *o* in *on*, and terminating

* The Practice of Elocution. By D. H. Smart. London 1826.

with the *i*, in *in*. Popular and negligent usage, inclines to two errors in this diphthong:—1, that of commencing with *o*, in *own*, instead of *o*, in *on*; 2, that of terminating with a short sound of *a*, as in *ale*, instead of *i*, in *in*. The appropriate sounds are as mentioned above.

§ 3.—SECOND CLASS OF SOUNDS.—'SUBTONIC' ELEMENTS.

[So denominated by Dr. Rush "from their inferiority to the 'tonics,' in all the emphatic and elegant purposes of speech, while they admit of being 'intonated,' or carried 'concretely,' through the intervals of pitch."]

1. *L*, as in *L*-u-*ll*.*
2. *M*, as in *M*-ai-*m*.
3. *N*, as in *N*-u-*n*.
4. *R*, as in *R*-ap.
5. *R*, as in Fa-*r*.†
6. *Ng*, as in Si-*ng*.
7. *B*, as in *B*-a-*b*-e.
8. *D*, as in *D*-i-*d*.
9. *G*, as in *G*-a-*g*.
10. *V*, as in *V*-al-*v*-e.
11. *Z*, as in *Z*-one.
12. *Z*, as in A-*z*-ure.
13. *Y*, as in *Y*-e.
14. *W*, as in *W*-o.
15. *Th*, as in *Th*-en.

The first six of the 'subtonic' elements, *l*, *m*, *n*, *r* (hard,) *r* (soft,) *ng*, have an unmixed 'vocality,' throughout: the seventh, eighth, and ninth, *b*, *d*, *g*, have a 'vocality' terminating in a sudden and explosive force of sound: the remaining 'subtonics,' *v*, *z*, *zh*, *y*, *w*, *th*, have an 'aspiration,' (whispering sound of the breath,) joined with their vocality.

* In arranging the 'subtonics,' words have, in as many cases as practicable, been selected for examples, which contain a repetition of the element under consideration. The design of this slight deviation from Dr. Rush, is to present each element as impressively as possible to the ear.

† Added to Dr. Rush's arrangement, for the reasons mentioned in subsequent observations on this element.

§ 3.—*Alphabetic Elements.*—'*Subtonic*' *Sounds.*

The fourth of these elements,—*r*, as in *rap*, —differs from the fifth,—*r*, as in *far*,—in having a harder and clearer sound, executed by a forcible but brief vibration of the tip of the tongue, against the first projecting ridge of the interior gum, immediately over the upper teeth; while the latter has a soft, murmuring sound, caused by a slight vibration of the whole forepart of the tongue, directed towards the middle part of the roof of the mouth.

The common errors of careless usage, substitute the 'soft' for the 'hard' *r*, and omit the soft *r*, entirely; thus '*fah*,' for *far*.—Another class of errors, consists in *rolling*, or unduly prolonging, the sound of the hard *r*, and substituting the hard, for the soft sound.

The greater prolongation of sound, which takes place in the average of *singing* notes, renders a slight comparative roll of the hard *r* unavoidable, at the beginning of a word. But it is a gross error of taste, to prolong this sound, in the style of foreign accent, as in French and Italian pronunciation, or to substitute the rough sound of the hard *r*, for the delicate murmur of the soft *r*,* or even to dwell upon the

* An eminent female vocalist of Europe, (Mrs. Wood,) used to enunciate the word *heart*, in singing, somewhat as if written 'hea*rret*.' This national fault of articulation,—natural to Mrs. Wood, as a Scotchwoman,—we hear sometimes copied in the spirit of servile imitation. The passion for imitating fastens readily on faults; as we observe in the vitiated stage pronunciation of '*sárd*' and '*fárce*,' for *swōrd* and *fōrce*, which may be distinctly traced to an inadvertent error of habit, in the eminent tragedian Macready.

latter in singing, as it is not an element which, by its nature, can admit of musical execution.

It may be regarded as a rule of good taste, that unmusical elements, of whatever class, should be dwelt on as briefly as possible, and that all which are naturally abrupt, or of short duration, should be executed as neatly as the organic function will permit.

The 'subtonic' elements numbered 13 and 14,—*y*, as in *ye*, and *w*, as in *wo*,—are, it may be remarked, not properly separate elements from *ee*, in *eel*, and *oo* in *ooze*, but only extremely short 'quantities' of the same 'qualities' of sound which are exhibited in these 'diphthongs.' They require, however, a closer position of the organs for their execution, and, hence, for the purposes of practical instruction, they may be advantageously studied as distinct elements.

§ 4.—THIRD CLASS OF SOUNDS.—'ATONIC' ELEMENTS.

[THESE elements are thus designated by Dr. Rush, from their want of 'tonic' property,—"their limited power of variation in pitch. They are all, properly, 'aspirations,' and have not the sort of sound called 'vocality.' They are produced by a current of the *whispering* breath, through certain positions of parts, in the internal, and external mouth."]

1. *P*, as in *P*-i-*p*-e.
2. *T*, as in *T*-en-*t*.
3. *K*, as in *K*-ic-*k*.
4. *F*, as in *F*-i-*f*-e.
5. *C*, and *S*, as in *C*-ea-*s*-e.
6. *H*, as in *H*-e.
7. *Th*, as in *Th*-in.
8. *Sh*, as in Pu-*sh*.*

To some persons the foregoing analysis may seem unnecessarily minute. But exactness in articulation cannot exist without close discrimination and careful analysis. Many of the most disgusting errors in the enunciation of words in singing, are but slight oversights about the true sound of a letter. Without strict attention to details, there can, in this

* *Wh*, which Dr. Rush has recognized as a distinct element, are but apparently such. They differ, in no respect, from the separate elements, *w* and *h*,—only that in the modern *orthography* of words, they are inverted, as to their order. The *ancient orthography* of the language, placed them as they stand in *orthoepy*, *Hw*; thus, *Hweat*, *Hwen*, &c.

particular, be no security for accurate execution. The very common error, for example, of singing the word *faith* as if it were written '*fai-eeth*,' is merely an act of negligence regarding the 'vanish,' or final portion of sound in the diphthong, *ai*, which,—although it is unavoidably analyzed by the voice, in the utterance of singing, to a greater extent than in that of reading,—should never be dissected, in the unnatural style which has just been mentioned.

To persons who are desirous of following the authority of Dr. Rush, with undeviating rigor, the few slight departures from it, which are admitted, in some of the preceding statements, may seem unwarranted. To those who entertain such impressions, it may be permitted us to say, that we regard the theory of Dr. Rush, as exhibited in his Philosophy of the Human Voice, not only as one of the noblest specimens of profound investigation, which our times or our country can boast, but as an invaluable aid to instruction, whether in elocution or in music But daily experience in the business of teaching, will often suggest modifications of the forms in which ideas should be presented to the mind, in order to secure a true conception of their relations. Neither do we apprehend that a uniform and unquestioning adoption of every point in his system, would be a course so agreeable to the candor and liberality of the author of the Phi-

losophy of the Voice, as an independent quest of truth, on the common ground of the subject in which his own faithful researches have accomplished so much for education and for art.

In coincidence with these views, we have omitted that part of Dr. Rush's analysis which presents the 'tonic' elements *a*, as in *awe.* (identical with *a*, in *all,*) *a*, in *arm*, and *a* in *an*, as diphthongal. Correct reading and appropriate singing, alike forbid the 'vanish' of these sounds to be rendered apparent to the ear. It is one of the acknowledged improprieties of enunciation, which permits the word *awe* to terminate in any form approaching,—even in the most distant degree,—to the negligent style of '*awer.*'

Let it be admitted that the 'vanish' or final portion of the sound, in such elements, is but an unavoidable, accidental 'vocule,' inseparably attached to the 'radical' or initial sound; and it becomes, from its very nature, a thing which judgment and taste would alike require to be sunk out of notice to the ear.

§ 5.—MODE OF ARTICULATION.

THE true character of every sound enunciated in speaking or in singing, depends on the position and movement of the organs of voice. In both these forms of exercise the prevalent neglect of early culture and training, leaves many errors current, in general usage; and, in the absence of appropriate cultivation, erroneous habits are acquired, which render much vigilance and assiduous practice indispensable, on the part of any one who wishes to attain a correct style of enunciation.

The arrangement of the alphabetic elements of the language, as presented by Dr. Rush, exhibits them in a manner very clear and distinct as *results*,—or as *sounds* formed by the voice. But to ascertain their character with perfect precision of knowledge, for the purposes of vocal culture and practice, it becomes important to examine them closely, in connexion with the exact position and movement of the *organs*, by which each one is formed in the function of articulation.

The two terms, 'enunciation' and 'articulation', have properly this distinction of sense. 'Enunciation' is the term for the vocal *result*, the mode of *sound* uttered: 'articulation,' as a term in elocution, regards the *function*, or mechanical act of the organs, by which enun-

ciation is performed; thus we say a reader or singer has *a distinct enunciation*, because he *articulates* with *exactness*. The term 'pronunciation' applies properly to enunciation, as regulated by the custom of the language which is read, spoken, or sung. Thus, we say of a reader or singer, that he *pronounces correctly*, when he utters his words according to *the rules* of *good usage*, in the language in which he reads or sings,—when he misplaces no accent, and changes no letter, syllable, or word, from its true and recognized sound, as sanctioned by persons of taste and education. Throughout this manual, these terms are used in the various senses thus assigned to each.

The subject, then, which demands our present attention, is articulation, or the action of the organs of speech, in the execution of audible and intelligible sounds. The systematic study of articulation, arranges the alphabetic elements according to the class of organs by which each is executed.

The *vowels* and *diphthongs*, generally, are formed by the act of 'expiration,' modified by the larynx, and the adjoining organs, in the mode required for the formation of sound, with the additional modification effected by the tongue, the palate, the lips, &c., which give definite and distinctive character to the sounds of the voice, as elements of human speech.

The enunciation of *vowels* and *diphthongs*, demands attention principally to *the free and*

§ 5.—*Mode of Articulation.*

expansive opening of the *mouth*, combined with a strict attention to the action of the particular organ or organs, by which each element receives its peculiar character of sound. But the formation of pure and full tone, depends in all cases, to a very great extent, on the appropriate position and action of the *larger* organs of speech. The true resonance of the voice, cannot be obtained without a free, erect, and firm posture, of the whole frame, and especially of the chest, the main organ of sound in the human being.

Every full and vigorous sound of the voice, implies the following points in the posture and attitude of the body; 1, that the *head* be kept *erect*,—perfectly vertical,—neither drooping nor thrown back; 2, the *wind-pipe* and *larynx unembarrassed* by enveloping folds of neck-cloth, or other impediment to free and vivid action of the muscles; 3, the *shoulders* held *back* and *down;* 4, the *chest* fully *expanded*, and well *projected*,—the same position as in the correct attitude of horsemanship; 5, the abdominal muscles pressing inward and upward,—also as in the posture of correct horsemanship.

The bashful drooping of the head not only affects the eye of the hearer disagreeably, but stifles and deadens the sound of the voice, by depressing and partially obstructing the vocal organs, from the chest upward to the very lips, and preventing the possibility of a free or dis-

tinct emission of sound. Throwing the head backward, on the contrary, to the extent practised by some singers, is not only extremely ungraceful, but injurious to the true and natural sound of the voice, by cutting it off from its proper connexion with the chest, and thus depriving it of that resonance or ringing fulness of sound, which is indispensable to the demands of an ear regulated by cultivated taste. The tossing, and waving, and nodding of the head, and the languishing inclination of it to one side, all are faults which are not only offensive to the eye, but which, more or less effectually, detract from the genuine fulness and perfect purity of vocal tone, and impair the exactness and propriety of enunciation, by disturbing the repose, and unnecessarily varying the position, of the organs of sound.

The downward and backward pressure of the shoulders, to a moderate extent, not only favors appropriate and graceful attitude of the body to the eye, but,—by securing a firm and projected position of the chest,—is an indispensable aid to perfect purity of tone, and to exact and easy utterance, whether we regard the language of emotion and effective 'expression,' or that of correct and spirited enunciation.

The full and ample expansion of the chest, is a point of the utmost moment to full and pure sound of voice. Without it, the thoracic

cavity is diminished by a partial collapse; the possibility of vocal resonance is precluded; the air-cells of the lungs are not sufficiently expanded either to give a due supply of breath to the vocal organs, or the requisite force to utterance. A narrow, feeble, and lifeless sound, is the unavoidable result of a defective position of the chest; while freshness and vigor of voice, vividness of expression, and a clear enunciation, always attend a well expanded and projected chest.

A vigorous pressure and free play of the abdominal muscles, is another indispensable requisite to fulness and purity in the quality of voice, and not less to effective utterance, and spirited enunciation. Destitute of this aid, articulation is cold and mechanical, and deficient in effect. The precision and fulness of what Dr. Rush terms the 'radical movement,'—the opening or initial part of a vocal sound,—and, still more, the spirit and energy of what he terms 'radical stress,'—the clear forcible opening of an empassioned emphatic tone, are entirely dependent on the vivid action of the abdominal muscles, in imparting impulse to the voice, by expelling the air forcibly from the lungs towards the larynx,—the organ which gives vocality to the breath, and converts it into audible sound.

The spiritless and ineffective articulation, so often heard in reading and singing, is, to a very great extent, owing to feebleness of action

in the abdominal muscles. This imperfect function is itself caused, for the most part, by imperfect health, which impairs the energy of the bodily frame, and consequently of the vocal, as well as other muscles.* In some persons, it is the result of indolent habit. But in most, it arises from inadvertency as to the fact that the first stage of vocal action, the preliminary expulsion of breath, commences, with a movement in the abdominal region.

The energetic and spirited enunciation of words, in the act of singing, as well as in that of reading or speaking, demands not only,—as has been mentioned,—the true position and free, forcible action of the larger apparatus of voice, in the trunk of the body, but a corresponding *vigor and activity in the larynx, and all the adjacent smaller organs* of speech, especially of the *tongue*, the great instrument of articulation.

A free opening of the mouth, is an indispensable preliminary to the production of round and pure voice. Milton speaks of the English people as disqualifying themselves for the full and appropriate pronunciation of the Latin language, by the habit of opening the mouth so sparingly that they seemed afraid of catching cold, in their inclement latitude. The

* Every person who wishes to read, speak, or sing effectively, should be in daily habits of active and healthful exercise. No perfection of science or of taste, can atone for the want of the great basis of voice,—a firm tone of health.

spirit of this remark applies equally to the enunciation of the words of our own language.

There are, it is true, some singers who occasion disgust by an excessive opening of the mouth. But the majority are so near to the opposite extreme of habit, that they do not even reach the requisite degree of expansion for adequate or intelligible utterance. Some even attempt to sing with the mouth half shut, and perhaps, drawn down, at the corners, which at once destroys suavity of tone, and correctness of enunciation. In reading and speaking, it is indispensable that there be not only a free opening of the mouth, but even a partial rounding and slight projection of the lips,—guarded, of course, against the excess which leads to mouthing. But, in singing, the position of the lips most favorable to the production of pure and sweet tone, is that of a free opening of the mouth, the lips parting horizontally rather than circularly,—in the style that would result from lively and full utterance, modified in its effect by an approach to a smile.

Alphabetic Elements, classified according to the action of the organs of speech, in the function of Articulation.

The 'tonic' elements,—the vowels and consonants,—are formed by the utterance of vocal sounds, issuing from the open mouth, but mod-

ified by various positions of the smaller organs of speech.

The 'subtonic' and the 'atonic' sounds,—the consonantal elements,—are classified as follows:

'LABIAL' SOUNDS.

These are so denominated from the circumstance of their being formed by the action of the *lips;* the word *labial* signifying, by its derivation, *referring to the lips.* The 'labial' elements may be enumerated as follows:

1. *B*, as in *B*-ul-*b*.	4. *W*, as in *W*-o.
2. *P*, as in *P*-ul-*p*.	5. *V*, as in *V*-al-*v*-e.
3. *M*, as in *M*-ai-*m*.	6. *F*, as in *F*-i-*f*-e.

The 'subtonic,' *b*, is formed by a firm compression of the lips, which arrests the escape of the breath, and causes by this occlusion of the mouth, a murmuring resonance of the voice, in the cavity of the chest, and in the interior of the head and mouth. The pressure of the lips, in the formation of this sound, is increased to a maximum, or chief point, at which the lips are suddenly opened, and a slight explosive effect produced, which consummates the character of the sound, and causes a 'vocule,' or slight and obscure vowel sound, resembling *e*, in *err*, to follow the effort of the organs.

The 'atonic,' *p*, is produced by an intense compression of the lips, which prevents the possibility of any audible sound, till the forci-

ble 'aspirated,' or whispering, explosion, following the maximum of the pressure, is heard, accompanied by the same 'vocule' which attends the sound of *b*, but, in *p*, is only an aspiration or whisper.

The precision of these two elements of speech, is dependent, wholly, on the full force of the labial compression, and the intensity of the following explosion, by which they are produced. In empassioned utterance, whether in speaking or singing, the force of the organic action, in the articulation of these sounds, must be carried to the utmost degree, and executed with instantaneous precision, and the most vivid effect.

The 'subtonic,' *m*, is articulated by a very gentle compression of the lips, attended by a murmur in the head and chest, resembling, somewhat, that which forms the character of the 'subtonic' *b*, but differing from it in the sound being accompanied by a free, steady, equable 'expiration' through the nostrils. In extremely empassioned utterance, this gentle element is made to assume the character of intensity, by increasing the force of the labial compression to a maximum, and exploding the sound in a manner similar to that of *b*. This element is not *followed*, as *b* or *p*, by a 'vocule;' its own distinctive character of sound, throughout, being very nearly of the 'tonic,' or purely vocal, nature.

The 'subtonic' element *w*, as in *wo*, is formed

by rounding the lips, as in articulating *oo*, in *ooze*, but slightly compressing them, and holding them closer to the teeth. A brief vocal murmur is formed by the breath, as modified by the larynx, escaping through this partial opening of the lips, and, at the same time, in a very slight degree, through the nostrils. This sound has not, from its nature, much independent energy; neither does it admit of prolongation. But it becomes forcible and empassioned to some extent, by increasing the pressure of the lips, and exploding the sound, somewhat in the manner of *m* and *b*, when rendered intense.

The 'subtonic,' *v*, is articulated by the sound of the voice being modified by bringing the upper fore-teeth close upon the ridge of the under lip, and at the same time slightly raising the upper lip, so as to prevent its interfering with the contact of the upper fore-teeth and the lower lip. A murmuring resonance, bordering on aspiration, is thus produced in the head and chest, by the partial escape of breath between the teeth and the lip. This element has, accordingly, been sometimes denominated 'labio-dental,' from its dependence on both these organs.

The 'atonic,' *f*, is executed as *v*, with the difference, only, arising from a closer approximation of the teeth and the lip, a more forcible expulsion of the breath, and an aspirated or whispering character, in the sound.

§ 5.—*Mode of Articulation.*—'*Dental*' *Sounds.*

'DENTAL' SOUNDS.

These are all modified,—as their name imports,—by the aid of the *teeth.* But, like many other articulate sounds, they are founded on, and imply, an action of the tongue; although this circumstance is not indicated in the designation of such elements.

1. *D*, as in *D*-i-*d*.	5. *Z*, as in A-*z*-ure.
2. *T*, as in *T*-en-*t*.	6. *Sh*, as in Pu-*sh*.
3. *Th*, as in *Th*-in.	7. *S*, as in *C*-ea-*s*-e.
4. *Th*, as in *Th*-ine.	8. *Z*, as in *Z*-one.

The 'subtonic,' *d*, is articulated by a partial vocal murmur, modified by pressing the tip of the tongue, with great energy, against the interior ridge of gum, immediately over the upper fore-teeth. This pressure is but an instantaneous effort; yet it evidently comes to a maximum, just before the explosion from which it takes its peculiar character, is executed. This explosion necessarily produces the 'vocule,' *e*, as in *err*.

The 'atonic' *t*, is executed in a similar manner, excepting the absence of vocal murmur, an intense percussive pressure of the tongue, and an aspirated explosion, which takes place in the act of withdrawing the tongue from the gum.

The 'atonic,' *th*, as in *thin*, is executed by a forcible 'aspiration,' modified by a slight horizontal parting of the lips, and a forcible

pressure of the end of the tongue against the upper fore-teeth.

The 'subtonic,' *th*, as in *thine*, is executed by a similar position of the organs, but a vocalized emission of the breath, forming a gentle resonance.

The 'subtonic,' *z*, as in *azure*, is formed by a partially vocal sound, modified by gently raising the whole forepart of the tongue towards the roof of the mouth, and allowing the breath to escape, between it and the teeth.

The 'atonic,' *sh*, is formed in a similar manner, as regards the position of the organs, but with more pressure, and by means of 'aspiration,' not 'vocality,' in the emission of the breath.

The 'atonic' sound of *s*, or the soft sound of *c*, as in the word *cease*, is articulated by pressing, with intense force, the tip of the tongue against the interior gum, immediately over the fore-teeth. Through the extremely small aperture thus formed, aided by the horizontal parting of the lips, and the cutting effect of the edges of the teeth, the sibilation, or hiss, is formed, which gives the peculiar character of this element.

The 'subtonic,' *z*, as in *zone*, is formed by nearly the same position of the organs, as the preceding element, but with very slight pressure, and by means of 'vocalized,' not 'aspirated,' sound.

§ 5.—*Mode of Articulation.—'Nasal' Sounds.*

'PALATIC' SOUNDS.

These are so termed from their depending on the *palate*, for their distinctive character. They are enumerated as follows:

1. *K*, as in *k*-ic-*k*.—2. *G*, as in *g*-a-*g*.—3. Y, as in *y*-e.

The 'atonic,' *k*, is executed by opening the mouth, retracting, and curving the tongue with great force, and exploding an aspiration against the palate.—*C* 'hard' is identical with *k*.

The 'subtonic,' *g*, as in *gag*, is formed by similar movements and positions of the organs, but less forcible and by means of 'vocality,' instead of 'aspiration.'

The 'subtonic,' *y*, is articulated by a similar process, still less forcible, and by means of expulsion,'* not 'explosion,'† as regards the character of the function and the sound.

'ASPIRATED' ELEMENT.

H, as in *H*-e.

This sound is formed by a forcible emission of the breath, in the style of a whisper, and a moderate opening of all the organs of speech.

'NASAL' SOUNDS.

1. *N*, as in *N*-u-*n*.—2. *Ng*, as in Si-*ng*.

The 'subtonic,' *n*, is articulated by a vocal-

* The vigorous emission of vocal sound, as in the ordinary style of energetic public address.

† An instantaneous and violent burst of voice.

ized breathing through the *nose;* the lips parted freely; and the end of the tongue pressing vigorously against the interior ridge of gum, immediately above the upper fore-teeth.

The 'subtonic,' *ng*, is formed by a vocalized breathing, directed against the nasal passage, by a retracted and elevated position of the lower part of the tongue, which partly shuts the nasal passage, and causes it, at the same moment, to become resonant.

'LINGUAL' SOUNDS.

These elements are so called from their special dependence on the action of the *tongue.* They are the following:

1. *L*, as in *L*-u-*ll.*—2. *R*, as in *R*-ap.—
3. *R*, as in Fa-*r*.

These are all 'subtonic' elements.

The first is formed by a moderate opening of the mouth and the utterance of a vocalized sound, modified by raising the tongue towards the roof of the mouth, and pressing the end of it, very gently, against the lower part of the interior ridge of gum, and the upper fore-teeth.

The 'subtonic,' *r*, as in *rap*, is an element formed by vivid and energetic vibration of the tip of the tongue against the interior ridge of gum, immediately over the upper fore-teeth, forming a partially vocalized sound, clear and forcible, but very brief. It should never extend to a prolonged trill, or roll. This ele-

ment is sometimes designated as 'initial' *r*, from its occurring at or near the beginning of words and syllables; and sometimes 'hard,' or 'rough,' *r*, from its comparative force, as contrasted with *r* at the end of a word, which is always soft in sound. This element follows, but never precedes, a consonant; thus, *Pray*, *brass*, *crape*, *green*, *dread*, *tread*, *scream*, *spread*, &c.

The 'subtonic,' *r*, as in *far*, is a softer sound. of longer duration, modified by a slight and gentle vibration of the whole fore-part of the tongue, retracted, and rising towards the roof of the mouth, but not actually touching it. The just observance of the true character of this and the preceding element, is, as was mentioned before, a point of great moment, in the enunciation of song. The designation of 'soft,' or 'smooth,' *r*, is sometimes given to the 'final' *r;* as it is a more delicate and liquid sound than the 'hard,' or 'inital' *r*. This element occurs at the end of words, and *before*, but *never after*, a consonant; thus, *War*, *star*, *fair*, *ire*, *ear*, *oar*, *farm*, *barn*, *card*, *harp*, *part*, *mercy*, *servant*, *person*, &c.

Note. It is one of the great inconveniences of our language, that we have so few letters or characters, by which to designate its sounds; and it is not less a defect in it, that we have the same element sometimes represented by a great variety of letters, and com-

binations of letters. Thus the element *a*, in *ale*, is heard also in *ail*, *lay*, *weigh*, *great*, *survey*, &c.

A, in *arm*, is heard, also, in *aunt*.

A, in *all*, is heard in *awe*, *laud*, &c.

A, in *what*, *was*, *wash*, &c. is used to represent the same sound with *o*, as in *on*, or *not*.

A, as in *rare*, is heard, also, in *air*, *prayer*, &c.

E, as in *eve*, occurs, also, in the sound of *ee*, in *eel*; *ea*, in *eat*; *ie*, in *field*; *ei*, in *seize*.

E, in *end*, occurs in the form of *ea*, in *head*.

E, in *err*, is the same sound which occurs in *heard*, and in *firm*.

Y, except its peculiar sound in *ye*, is but a repetition of *i*, long or short; thus *rhyme*, *hymn*, &c.

O, in *old*, is repeated in *oak*, *course*, *own*, &c.

Oo, in *ooze*, and *oo*, in *foot*, recur in the sounds of *o*, in *move*; *u*, in *true*; *o*, in *wolf*; *u*, in *pull*; *ui*, in *fruit*, &c.

The diphthongal sound, *oi*, as in *oil*, is heard, always, in *oy*.

The diphthong, *ou*, in *our*, is repeated in the sound of *ow*, in *down*, &c.

F, as a sound, recurs in the form of *ph* and *gh*; as in *phrase*, *laugh*, &c.

J, and *g* 'soft,' are, on the other hand, but combinations of the sounds of *d*, and of *z*, as in *azure*.

Ch, in *church*, are but repetitions of the sound of *t* and *sh*.

§ 5.—*Mode of Articulation.—Note.*

The sound of *sh*, is found also in the words, *nation*, *gracious*, *ocean*, &c.

C, 'soft,' is identical with *s*.

S, is, in multitudes of instances, but a repetition of *z*, as, for example, in *houses*, *diseases*, &c.

The sound of *k* is repeated in the form of *c*, 'hard;' *ch*, as in *chorus;* and *q*, as in *queen*.

X, in either form, is but a repetition, in sound, of *ks*, or of *gz;* thus, *ox*, *example*, &c.

It is unnecessary, however, to enlarge on these inconsistences in the forms of our language. It is sufficient, perhaps, for our present purpose, to suggest the fact, that, whether in reading or in singing, the orthography of words may sometimes afford no guidance to orthoëpy, but, rather, may apparently mislead. The ear should, in all cases, be trained to the utmost exactness and precision, in detecting and seizing the true element of sound, independently of the form or combination of letters by which it may be represented.

§ 6.—PRACTICAL EXERCISES.

EXERCISE 1.—ALPHABETIC ELEMENTS.

'Tonic' Sounds.

[The mode of performing the subjoined exercise, is as follows :]

1. Pronounce, four times in succession, with a clear, firm, full voice,* exact sound, and falling inflection, (downward slide, as at a period,) the whole word containing the first element; thus, '*All*,' '*all*,' '*all*,' '*all*.'

2. Enunciate, as above, the sound of the element, four times, by itself, apart from the other letters of the word, with perfect precision and distinctness of sound.

Let all the other elements be practised in the same manner.—The alphabetic elements having been *pronounced*, throughout, in the style of *reading*, may be *sung*, as exemplified in Section 7.

1. *A*-ll.	6. *E*-rr.	12. *Ou*-r.
2. *A*-rm.	7. *E*-nd.	13. *Ai*-r.
3. *A*-n.	8. *I*-n.	14. *U*-p.
4. *E*-ve.	9. *A*-le.	15. *O*-r.
5. *Oo*-ze, L-*oo*-k.	10. *I*-ce.	16. *O*-n.
	11. *O*-ld.	17. *Oi*-l.

* With the force indicated by the term '*forte*,' in music.

§ 6.—*Practical Exercises.—Syllables.*

'Subtonic' Elements.

1. *L*-ull.	6. Si-*ng*.	11. *Z*-one.
2. *M*-ai-*m*.	7. *B*-a-*b*-e.	12. A-*z*-ure.
3. *N*-u-*n*.	8. *D*-i-*d*.	13. *Y*-e.
4. *R*-ap.	9. *G*-a-*g*.	14. *W*-o.
5. *Fa*-r.	10. *V*-al-*v*-e.	15. *Th*-en.

*'Atonic' Elements.**

1. *P*-i-*p*-e.	4. *F*-i-*f*-e.	7. *Th*-in.
2. *T*-en-*t*.	5. *C*-ca-*s*-e.	8. Pu-*sh*.
3. *K*-i-*ck*.	6. *H*-e.	

EXERCISE 2.—SYLLABIC COMBINATIONS.

Initial Syllables.

[The following syllables should be practised in the first mode directed for the alphabetic elements, in Exercise 1.]

Bl, cl, fl, gl, pl, sl, spl; br, cr, fr, gr, pr, spr, tr, str, shr; sm, sn, sp,† st.

Final Syllables.

ld, lf, lk, lm, lp, ls, lt, lve, m'd, ms, nd, ns,

* The 'atonics' having no 'vocality,' cannot, of course, be sung, separately; but they may be practised, as found in combination with other sounds, in the exercises on the words which contain them.—See exercises on words containing 'atonic' elements, at the close of this section.

† Syllables which have no 'vocality,' may be practised by turning to the tables of *words*, in which they are contained. See 'Syllabic Combinations,' at the close of this section.

§ 6.—*Practical Exercises.—Words.*

nk, nce, nt, rb, rd, rk, rm, rn, rse, rs, rt, rce, rb'd, rk'd, rm'd, rn'd, rs'd, rv'd; sm, s'n, sp, st, ks; ct, k'd; ft, f'd, pt, p'd,† p'n, k'n, d'n, v'n; lst, nst, rst, dst, rdst, rmdst, rndst; fle, ple, dle, rl, bl'd, pl'd, rl'd; ngs, ngst, ng'd.‡*

EXERCISE 3.—WORDS CONTAINING THE ALPHABETIC ELEMENTS.

'Tonic' Sounds.

[The words in this Exercise, are intended to be practised in the same style of voice as the alphabetic elements, in Exercise 1.]

1. *A*, as in *A*-ll.

[One error, often made in the following class of words, is to pronounce them nearly as if written *oall*, &c. Sometimes, we hear the coarse error of dividing the sound of *a*, in such words, into two parts, thus *O-ŭll, fo-ŭll*, &c. To a cultivated ear, this sound is peculiarly displeasing, as associated with low and slovenly habit.]

* See preceding note.

† See note on words ending in these syllables, at the close of this section.

‡ As the distinct articulation of syllables, is an important element of effect in singing, whether in hymns or in ballads; and as the English language abounds in harsh combinations, which must be executed; a thorough course of practice, on difficult but frequently recurring complicated consonantal sounds, becomes exceedingly important, both for immediate use, and for the results of discipline and culture.

§ 6.—*Practical Exercises.—Words.*

All,* ball, call, fall, gall, hall, pall, tall, war, ward, warm, warn, law, raw, draw, straw, dawn, lawn, vaunt, fault.

Awful, lawful, dawning, drawing, daughter, slaughter, lawfully, watering, wandering.

2.—*A*, as in *A*-rm.

[The two current errors in this class of sounds, are, 1st, as in New England, flattening it down to *a*, in *an*,—2d, as in the Middle States, making it as broad as *a*, in *all*. The former style causes the pronunciation of 'fă*r*m,' 'pă*r*t,' 'fă*th*er:' the latter, that of 'fa*w*rm,' 'pa*w*rt,' 'fa*w*ther.']

Harm, farm, charm, bar, car, far, mar, bard, hard, garb, guard, daunt, haunt, launch, hark, mark, dark, lark, art, dart, part, mart, harsh, marsh, charge, balm, calm, palm, psalm.

Alarm, disarm, depart, discharge, palmy, balmy, calmly, harshly, charging, harmony, artfully, charmingly, departure, unguarded, discharging.

* In practising on these tables of words, it will not be necessary to repeat each word, as in the examples of alphabetic elements and syllables. But it would be well to have each table of words repeated till every word is perfectly at command. In accommodation to the exercise of singing, the tables of words, may be practised in groups of eight, as required by the number of notes in the gamut, or otherwise, as the convenience of arrangement may suggest, according to the form of exercise adopted for practice in melody.

§ 6.—*Practical Exercises.—Words.*

3.—*A*, as in *A*-n.

[Common errors: 1st, *a*, flattened down to *e* in *end*, nearly; thus, 'dence,' 'pess,' for dănce, păss:—the local error of the Middle States;—2d, *a*, made as broad as in *arm;* thus 'dânce,' 'pâss,' for '*dănce*,' '*păss:*'—the local error of New England.]

Add, had, mad, sad, and, band, hand, land, bank, rank, thank, drank, at, that, mat, sat, man, can, than, ran, have, has, hast, last, mast, past, vast, blast, asp, clasp, grasp, glass, class, pass, mass, grass, waft, graft, craft, shaft, pant, slant, grant, chant, dance, lance, glance, trance.

Gather, rather, adding, madly, sadden, gladden, dancing, glancing, advance, repast, unclasp, entrance, enchanting, commanding,* demanded, remanded.

4.—*E*, as in *E*-ve.

[There is seldom any error made in the enunciation of such words as the following, excepting the slight one arising from not distinguishing between the longer sound of *ee*, before a 'subtonic,' as in *feel*, and the shorter, before an 'atonic,' as in '*feet.*' The explosive force of the organic action, in executing an

* The exception which Walker makes, in favor of these words, as retaining broad *â*, is now obsolete.

'atonic,' compresses the preceding vowel, the gentle and gradual gliding of the *ee* into a 'subtonic,' allows it a longer duration.]

Theme, seem, keen, seen, feel, heel, keel, peel, heed, weed, feed, reed, beam, gleam, scream, stream, clean, glean, green, screen, heave, leave, weave, grieve, field, wield, yield, shield.

Meek, seek, week, speak, each, teach, speech, feet, meet, greet, street, deep, heap, weep, sleep.

Seemly, keenly, feeling, peeling, heeded, needed, weedy, reedy, heavest, weavest, wielded, yielded, unseal, conceal, reveal, appeal, redeem, unclean, upheave, reprieve.

Meekness, weekly, teacher, meeting, bespeak, asleep, unmeet, repeat.

5.—*Oo*, as in *Oo*-ze, *Oo*, as in L-*oo*-k.

[The sound of this element needs attention to the same distinction as in the case of *ee*. Before a 'tonic' element, it is prolonged,—before an 'atonic,' it is shortened.]

Cool, fool, pool, tool, boom, loom, room, gloom, boon, moon, soon, swoon, move, groove, smooth, tomb, mood, food, brood, rude.

Moonlight, gloomy, smoothly, moving, unmoor, remove, reprove, entomb, unmoving, removal.

§ 6.—*Practical Exercises.—Words.*

Hook, nook, rook, took, look, book, brook, crook, shook, loop, stoop, group, droop, root, foot, shoot, fruit, good,* wood, stood, should, full, pull, wool, wolf.

Crooked, looking, stooping, fruitless, retook, unhook, uproot, recruit, uprooted, recruiting.

6.—*E*, as in *E*-rr.

[The just, not overdone, distinction between *urn* and *earn*, is the object of practice in the following table. This class of sounds is so liable to mispronunciation, that it needs close and repeated attention.—See remarks on 'tonic' element *e*, in *err*.]

Herd, term, germ, serve, erst, terse, verse, hearse, earn, earth, learn, stern, earl, pearl, whirl,† girl, gird, girt, firm, mirth.

Servant, person, mercy, earthen, earthly, learning, sternly, pearly, whirling, girded, firmness, mirthful, concern, discern, disperse, rehearse, confer, defer, deter, prefer, eternal, reserving, unearthly, confirming, infirmity, perfectly, mirthfully, merciful, terminate.

7.—*E*, as in *E*-nd.

[The common error in the following class of

* Exceptions to the general rule of the long *oo*, before a 'subtonic.'

† *I*, before *r*, is enunciated as *e*, before *r*.

words, is that of allowing it to approach to *a*, in *ale;* thus, '*taill*' for *tĕll.*]

Elm, else, hence fence, bent, lent, sent, went, get, let, met, yet, bell, dell, fell, tell, bed, fed, led, wed, hem, gem, stem, den, men, then, glen, when, less, mess, dress, press, bread, dread, tread, spread, best, test, crest, breast.

Ready, steady, dreadful, spreading, feather, weather, measure, pleasure, abed, ahead, repent, respect, general, generous, genuine, gentleness, merriment, verily, venturing, yesterday, respectful, repentance, displeasure, ungenerous.

8.—*I*, as in *I*-n.

[The common error of careless articulation in this element, makes it approach the *a* of *ale*, thus, '*sain*,' for *sĭn*. An opposite error of foreign style, or of bad taste, gives '*seenn*,' for *sĭn*, '*ceetee*' for *cĭty*.]

Din, fin, sin, win, dim, limb, grim, skim, bid, did, hid, rid, lick, rick, sick, wick, ill, fill, hill, till, it, hit, fit, wit.

Sinful, winning, dimly, sickness, wicked, hilly, witty, city, unfit, resist, assist, bedim, unbid, enrich, fulfill, untwist, resistance, beginning, unfitted, bewitching.

§ 6.—*Practical Exercises.—Words.*

9.—*A*, as in *A*-le.

[The common error in singing this element, is to analyze it, dwelling on its 'vanish' or last point, instead of the 'radical' or initial point, which gives body and character to the sound. The faulty enunciation makes '*aeel*,' —in the false style of theatrical singing,—for *ale*.]

Ace, age, ache, aim, day, lay, nay, say, hail, wail, fail, sail, laid, maid, paid, staid, make, sake, take, wake, came, fame, lame, tame, bane, lane, fane, sane, face, mace, pace, race, bate, date, late, mate, gave, lave, save, wave.

Aged, aching, aimless, daily, maker, waken, baneful, faces, unlade, retake, awake, forsake, became, debate, debase, declaim, behaving, displacing, awaken, unladen.

10.—*I*, as in *I*-ce.

[The two errors to be avoided in enunciating this element, are, 1st, that of commencing it with too broad a sound; thus, '*âece*,' for *ice*: 2d, that of commencing it with too flat a sound, thus; '*ayece*,' for *īce*.]

Dice, rice, vice, twice, bide, ride, side, wide, life, rife, wife, strife, lime, time, rhyme, prime, mine, thine, vine, wine, fight, light, might, right, sight, dive, hive, rive, thrive.

Lively, lighted, mighty, sightless, diver,

thriving, widen, bridal, divide, device, delight, desire, admire, repine, decline, design, delighted, uniting, almighty, resigning, abiding, decided, reviler, refining.

11.—*O*, as in *O*-ld.

[A prevalent error in the local usage of New England, makes this *o* too short; thus, '*hom*' for *home*. A common error of the Middle States, gives '*fôrce*,' for *fōrce*.]

Oh, so, lo, go, wo, foe, low, row, bold, cold, fold, hold, home, loam, foam, roam, bone, lone, tone, stone, ope, hope, mope, grope, boat, coat, doat, moat, both, loth, sloth, growth, ford, gourd, sword, forge, fort, port, sport, forth, force, source, coarse, hoarse.

Going, woful, lower, rowing, boldly, coldest, homeless, roaming, bony, lonely, hopeful, lothing, slothful, portage, forceful, coarsest, behold, unfold, below, alone, atone, bemoan, afford, enforce, bestowing, beholder, atonement, afforded.

12.—*Ou*, as in *Ou*-r.

[The prevailing errors in this element, are '*âur*,' and '*ăur*,' or '*ĕur*,' for *our**; the former error peculiar to the Middle and Southern States, the latter to New England.]

Ounce, out, owl, howl, vow, now, thou, how,

* *O*, sounding as in *Done*.

§ 6.—*Practical Exercises.—Words.*

loud, cloud, proud, shroud, cow, count, gown, down, fowl, howl, prowl, growl, found, hound, pound, sound, crowned, drowned, frowned, ground.

Owlet, howling, loudly, cloudy, account, recount, dismount, resound, rebounding, unfounded, astounding, devourer.

13.—*A*, as in *A*-ir.

[Sometimes carelessly enunciated as *a*, in *an*, prolonged; thus, '*ăer*,' for *air:* sometimes too fastidiously flat, as *a* in *ale;* thus, '*a*-er,' for *air*.]

Bare, care, dare, fare, rare, ware, snare, spare, fair, hair, lair, pair, stare, glare, share, stair.

Barely, careful, daring, rarely, ensnare, repair, declare, aware, ensnaring, despairing, declarest, unwary.

14.—*U*, as in *U*-p.

[The prevailing error in the enunciation of this element, is that of forming the sound in a style which gives it a coarse guttural character, and makes it approach the sound of *o*, in *on*. This fault of habit is a local error of usage, in the Middle States.]

Cup, sup, bud, mud, gum, hum, dumb, crum, dun, gun, run, sun, but, cut, hut, nut, dove, love, come, some, done, none, won, son,

§ 6.—*Practical Exercises.—Words.*

much, such, touch, church, dull, cull, gull, hull.

Luckless, supper, budding, muddy, nothing, comrade, custom, touching, rebut, uncut, above, undone, accustom, unlovely, becoming, retouching.

15.—*O*, as in *O*-r.

Three errors are extensively prevalent in the mode of enunciating this element:—1st, a local error of New England, which gives a double sound for a single one, commencing with *o*, as in *old*, and ending with *u*, in *up*, or *a*, in *an;* thus, '*nōŭr*,' or '*nōăr*,' for *nor*. 2d, a local error of the Middle States, which gives the sound too broad, resembling *a*, in *arm;* thus, '*nâr*,' for *nor*. 3d, a long and drawling sound, which has a coarse and slovenly character.

* Orb, cord, lord, sort, form, corn, horn, horse, north, short, torch, scorch.

Mortal, shortly, formless, stormy, formal, mortal, torture, fortune, resort, retort, remorse, unhorse, forlorn, record, reform, accord, immortal, reforming, contortion, misfortune.

16.—*O*, as in *O*-n.

[A prevalent local error of Massachusetts,

* The low error of omitting the sound of *r*, is not unfrequently an accompaniment to the false sound of *o*, in these words; thus, '*awb*,' '*lawd*,' &c., for *orb*, *lord*, &c.

§ 6.—*Practical Exercises.—Words.*

in the following class of sounds, exists in the words, *loss*, *lost*, *soft*, &c., which are pronounced nearly with *o*, as in *old;* thus '*loass*,' '*loast*,' '*soaft*,' &c., and sometimes with a double, instead of a single sound; thus, '*lōăst*,' &c. for *lŏst*. The local error of usage, in the state of Connecticut, verges to the opposite extreme, in such words, and gives, for *o*, a sound too nearly like that of *a* in *an;* thus, '*lăss*,' &c., for *lŏss*.]

Odd, off, mob, rob, boy, dog, fog, log, rod, god,* sod, nod, lop, sop, top, drop, loss, toss, cross, dross, loft, soft, lost, tossed, cot, got, not, rot.

Oddly, offset, costly, goddess, lofty, softly, nodding, crossing, unstop, bedrop, bemock, aloft, unlocking, recrossing, unstopping, untrodden.

'SUBTONIC' ELEMENTS.

1.—*L*, as in *L*-ull.

[The slovenliness of habit, which allows a sound bordering on *d*, to mingle with that of *ll*, is a fault sometimes heard in the enunciation of singers.]

* In no word is the low character of mere local usage more revolting than in this, and in none is it more apt to be obtruded. Remissness of attention, or the style of false taste, gives this word, usually, one of the three following erroneous forms: '*gawd*,' '*goad*' or '*goŭd*,' for *gŏd*.

§ 6.—*Practical Exercises.—Words.*

Loll, lay, lee, lie, lo, law, lark, lad, all, hall, ball, fall, weal, well, will, dull.

Lily, lowly, lolling, lulling.

2.—*M*, as in *M*-ai-*m*.

[The common error in singing this element, is that of sounding it too *slightly*, and in a *lagging* style.]

Mine, mar, mad, may, me, my, mow, moss, must, more, moan, move, am, lamb, hem, gem, him, dim, rim, swim, hum, come, dumb, gum.

Maiming, murmur, mowing, mover, reclaim, bedim, become, entomb.

3.—*N*, as in *N*-u-*n*.

[The same fault as in *m*, sometimes occurs in singing this element.]

Nine, none, noun, nay, nigh, no, now, new, net, note, not, nut, an, can, man, than, den, pen, then, when, din, kin, thin, win, on, gone, dun, run, dine, fine, line, thine, own, tone, lone, bone.

Newly, neatly, noting, noisy, retain, contain, repine, alone, undone, maintain, bemoan, atone.

4.—*R*, as in *R*-ap.

[The error, either of *softening*, or of *rolling*, this element, is the fault to be avoided. A correct articulation, in this instance, always

§ 6.—*Practical Exercises.—Words.*

presents to the ear a firm, clear, and distinct, but very brief sound.]

Raw, rye, ray, row, rate, rail, race, rise, rose, run, room, rust, pray, gray, spray, stray, draw, straw, dry, throw, tree, try, grow, cry, trade, tread, troll, trust, brave, bride, broad, bread, crowd, proud, prowl, sprout, dread, drove, drive, drape, grave, groan, grim, grot, crave, cried, crag, crew.

Rearing, roaring, dreary, cruel, truly, tropic, truant, trusting, bridal, druid, drooping, crooked, growing, grotto, proudly.

5.—*R*, as in Fa-*r*.

[The error most frequent, as regards this element, is that of omitting it through inadvertency. This fault is one of the conspicuous peculiarities of the style of pronunciation prevalent among the uncultivated classes of the city of London. But it is not less so even among educated people in the United States. The soft *r*, being one of the few liquid consonants, which our language possesses, should never be omitted in enunciation. At the same time, it should never be converted into the opposite *r*, as in *rap*, as it often is, in the style of foreign vocalists; neither should it ever be dwelt upon in singing. It is properly but a vanishing sound; and although melodious in speech and reading, it is not so in singing; as

its vibrating and murmuring articulation prevents it from becoming purely and distinctly vocal. The articulation should, as it were, but give it a delicate touch, in passing.]

Bar, car, mar, star, air, care, dare, fair, ear, fear, hear, near, ire, fire, hire, mire, o'er, core, door, floor, cure, lure, pure, sure, bur, fur, burn, turn, or, nor, for, orb, form, storm, harm, farm, dark, hark, lark, park, earn, learn, earth, dearth, germ, term, fern, stern, verse, terse, ford, force, forge, borne, fierce, pierce, cord, lord, corn, thorn, marl, pearl, whirl, hurl.

Murmur, former, armor, charmer, barter, torpor, scorner, firmer, depart, unfurl, enforce, recourse, alarm, reform, aboard, afford, departure, reformer, reporter, disturber.

Exercise on words containing both sounds of r.

[The utmost clearness and precision should be observed in distinguishing these elements.]

Rare, rear, roar, reared, roared, error, horror, terror, brier, prior, truer, crier, rarely, regular, warrior, barrier.

6.—*Ng*, as in Si-*ng*.

King, ring, wing, bring, gong, wrong, prong, strong, hung, tongue, sprung, stung, gang, hang, rang, sprang, bank, rank, drank, thank, ink, sink, wink, think.

§ 6.—*Practical Exercises.—Words.*

Hanging, ringing, singing, bringing, anger, linger, longer, hunger, along, prolong, unsung, among.

7.—*B*, as in *B*-a-*b*-e.

Ball, bar, ban, bane, be, bead, beam, beat, by, bide, bind, bite, bow, bode, bone, boat, bed, bell, bend, best, bid, bill, bin, bit, bud, bur, but, bust, barb, web, rob, rub, orb, curb, garb, verb.

Babble, bubble, bulbous, bible, imbibe, unrobe, reverb, disturb.

8.—*D*, as in *D*-i-*d*.

Day, die, dawn, dart, dash, den, din, dun, deem, dome, dim, dumb, laid, awed, made, mad, bed, fed, led, red, sod, god, rod, shod, died, dead, dared, dived.

Daily, dying, downward, dastard, delayed, dismayed, disdained, disband, demanded, disbanded, defended, divided.

9.—*G*, as in *G*-a-*g*.

Gay, go, gave, gap, gall, gone, guard, gust, hag, lag, stag, drag, egg, beg, fig, dig, fog, log, dug, rug.

Gaily, going, giver, ghastly, getting, goading, galling, guarding.

10.—*V*, as in *V*-al-*v*-e.

Vain, van, vaunt, vote, veer, vie, vice, vile,

§ 6.—*Practical Exercises.—Words.*

cave, cove, hive, sleeve, move, prove, drove, love.

Velvet, valley, vivid, vainly, alive, revive, revolve, survive, surviving, revivest, surviver, revolving.

11.—*Z*, as in *Z*-one.

Gaze, ease, ooze, dies, buzz, is, as, owes, was, goes, has, does, maze, ways, haze, rays.

Daisies, prizes, houses, roses, breezes, pleases, closes, buzzes, disease, dismays, disbands, dissolves.

12.—*Z*, as in A-*z*-ure.

[Elements naturally inharmonious, like this, should be dwelt on as little as possible.]

Seizure, leisure, osier, vision, pleasure, measure, division, collision, derision, confusion, displeasure, outmeasure.

13.—Y, as in Y-e.

Yea,* you, yon, young, yet, yes,† youth, your, yonder, younger, youthful, yesty.

14.—*W*, as in *W*-o.

Way, wail, war, was, wall, we, wine, win, won, wed, west, wist.

Wary, waning, warlike, wonder, wavy, weary, woful, wanting, away, beware, bewail, farewell.

* '*Yay*,' not '*ye*.'

† '*Yĕss*,' not '*yiss*.'

§ 6.—*Practical Exercises.—Words.*

15.—*Th*, as in *Th*-en.

They, them, thence, that, thy, though, thee, thou, than, this, there, thus, bathe, seethe, scithe, swathe.

Thither, thenceforth, therefore, nether, rather, other, father, whither.

'Atonic' Elements.

1.—*P*, as in *P*-i-*p*-e.

Pale, par, pass, pall, peal, pace, pile, pore, harp, pulp, pope, prop, ape, wipe, slope, deep, lap, lip, lop, cup.

Paper, prosper, pulpy, palpitate, populous.

2.—*T*, as in *T*-en-*t*.

Tall, tame, taught, taunt, tea, too, tone, top, at, mat, let, met, hot, not, hut, but.

Total, taper, tatter, totter, tightest, tepid, tutor, tented, replete, beset, delight, untaught.

3.—*K*, as in *K*-i-*ck*.

Key, keel, cane, queen, cone, cube, cast, cut, cake, quake, quick, creak, oak, ache, deck, sick, crash, crest, crisp, cross.

Quicken, quaking, quickest, creaking, betake, bespeak, unlock, betook.

4.—*F*, as in *F*-i-*f*-e.

Fade, far, fall, fast, file, feel, fore, food, if, off, safe, hoof, laugh, quaff, staff, proof.

§ 6.—*Practical Exercises.—Words.*

Fatal, falling, faster, feeling, rebuff, reproof, behalf, behoof.

5.—*S*, and *C* soft, as in *C*-ea-*s*-e.

Say, sea, sigh, sew, sad, sell, sit, sod, salt, smit, soar, source, slice, pass, fleece, twice, toss, less, press, hiss.

System, sister, cistern, sayest, repass, displace, distress, discuss, assist, suppress, distrusts, subsists.

6.—*H*, as in *H*-e.

Hail, hall, ha!, hull, heel, high, head, hit, home, hot, horse, hoot, hut, had, hast, how, hence, when, where, why, what, whence, whet, whirl.

Higher, homely, horseman, hailing, holy, human, hasty, harden, behave, behest, behove, unhorse.

7.—*Th*, as in *Th*-in.

Thank, think, thin, through, theme, thirst, thong, thorn, thought, thrust, thread, thrill, path, scath, breath, moth, pith, death, worth, oath.

Thankless, thinking, thoroughly, thirsty, thrusteth, thirsteth, thirteenth, throweth.

8.—*Sh*, as in Pu-*sh*.

Sham, shall, sheen, show, shoe, shot, share,

§ 6.—*Practical Exercises.—Syllables and Words.*

shorn, shrine, shrive, shrink, shroud, ash, dash, rush, hush, bush, push, brush, crush.

Shameless, shedding, shrouded, shrivel, harshly, marshes, splashing, washing, ocean, nation, gracious, special.

SYLLABIC COMBINATIONS.

1.—*Initial Syllables.*

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and, in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, '*bălɑ*' for *blā*. It is undoubtedly one of the great faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sl, spl.

Blame, bleed, blithe, blow, blew, black, bled, bliss, blot, blood, blind, blest.

Claim, clean, clime, close, clew, clap, cleft, clip, clot, clutch, cloy, cloud.

Flame, flee, fly, flow, flew, flat, fleck, flit, flock, flute, flood, flower.

§ 6.—*Practical Exercises.—Syllables and Words.*

Glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glass, glimpse, glance.

Place, plea, ply, plow, plan, plat, plot, please.

Slay, sleep, slide, slow, slack, slept, slip, slew.

Spleen, display, splendor, explore.

Br, *cr*, *dr*, *fr*, *gr*, *pr*, *spr*, *tr*, *str*, *shr*.

[The following words need attention to a clear, distinct, enunciation of the hard *r*,—free, however, from prolongation.]

Brave, bread, brink, broke, brisk. brow, brook, brink.

Crave, creep, cried, croak, crest, crook, crop, crust.

Drain, dream, dry, drove, drag, dread, drip, drop, draw, droop, drug, drown.

Frame, free, fro, fruit, fret, froth, frown, freeze.

Grain, green, grind, groan, grand, grim, ground, graft.

Pray, preach, pry, prone, pride, prove, proud, prow.

Spray, spring, sprung, sprang.

Trace, tree, try, trust, track, tread, trip, true.

Stray, street, strife, strown, struck, stream, stress, strength.

Shrine, shroud, shrub, shriek.

§ 6.—*Practical Exercises.—Syllables and Words.*

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear.

Snare, sneer, snow, snug.

Space, speed, spike, spoke, spare, sped, spilt, spear.

Stay, steer, stile, store, stack, step, stick, stop.

2.—*Final Syllables.*

ld, lf, lk, lm, lp, ls, lt, lve.

Bold, hailed, called, held, filled, tolled, culled, pulled, howled, spoiled, hurled, world.

Elf, wolf, gulf, sylph.

Milk, silk, bulk, hulk.

Elm, helm, whelm, film.

Help, gulp, alp, scalp.

Falls, tells, fills, hills, feels, tools, howls, toils.

Fault, melt, bolt, hilt.

Elve, delve, helve, selves, twelve, valve, devolve, revolve.

M'd, ms, nd, ns, nk, nce, nt.

Maimed, claimed, climbed, gloomed.

Gleams, streams, climes, stems.

And, band, hand, land, lined, moaned, pained, crowned.

§ 6.—*Practical Exercises.—Syllables and Words.*

Gains, dens, gleans, vines, groans, screens, wins, suns.

Bank, dank, drink, link.

Dance, glance, hence, whence, once, since, wince, ounce.

Ant, want, gaunt, haunt, sent, went, joint, point.

rb, rd, rk, rm, rn, rse, rs, rt, rve, rb'd, rk'd, rm'd, rn'd, rst, rs'd, rvd.

Barb, erb, orb, curb, barb'd, orb'd, curb'd, disturb'd.

Hard, herd, hir'd, board, lord, gourd, bar'd, barr'd.

Hark, lark, jerk, stork, work, mark'd, jerk'd, work'd.

Arm, harm, farm, alarm, arm'd, farm'd, alarm'd, confirm'd.

Earn, learn, scorn, thorn, burn, turn, worn, shorn, earn'd, scorn'd, burn'd, turn'd.

Hearse, verse, force, horse, dar'st, burst, first, worst, hears'd, vers'd, forc'd, hors'd.

Bars, bears, hears, wears, pairs, tares, snares, repairs.

Mart, dart, start, hurt.

Carve, curve, serve, starve, carv'd, curv'd, serv'd, starv'd.

§ 6.—*Practical Exercises.—Syllables and Words.*

sm, s'n, sp, st, ks, ct, k'd; ft, f'd; pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism.

Reas'n,* seas'n, ris'n, chos'n.

Asp, clasp, grasp, wasp, lisp, crisp.

Vast, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, strikes, looks, streaks, ricks, rocks.

Quak'd, wak'd, lik'd, look'd, rock'd, shock'd, reject, respect.

Waft, quaff'd, laugh'd, oft, left, sift, soft, scoff'd.

Pip'd, ripp'd, supp'd, slop'd.

Op'n,* happ'n, weap'n, rip'n.

Tak'n, wak'n, weak'n, tak'n.

Sadd'n, gladd'n, lad'n, burd'n, hard'n, yard'n, wid'n, hidd'n.

Ev'n,† heav'n, giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

lst, nst, rst, dst, rdst, rmdst, rndst.

[Many of the following combinations occur

* These words should always be *read* as if spelled without *o* or *e*, in the last syllable. In singing, the *o* or the *e* must be sounded, when the verse requires, but should never, through negligence, be made broad or full, in the faulty style of '*o-pun*,' '*ta-kun*,' &c.

† These words are usually to be *sung*, as well as *read*, without the sound, of *e* after *v*, but never in the low style of '*e-vun*,' '*heav-un*,' &c.

§ 6.—*Practical Exercises.—Syllables and Words.*

in the singing of hymns, and need much attention, from their difficulty in articulation.]

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st, reveal'st, unveil'st.

Canst, runn'st, gain'st, rain'st.

Durst, first, worst, erst, barr'st, car'st, hir'st, lur'st.

Midst, call'dst, fill'dst, roll'dst.

Heardst, guard'st, reward'st, discard'st.

Arm'dst, harmd'st, charm'dst, form'dst.

Learn'dst, scorn'dst, turn'dst, burn'dst.

ble, ple, dle, rl, bl'd, pl'd, rld.

Able, feeble, bible, double, troubl'd, bubbl'd, babbl'd, doubl'd.

Ample, steeple, triple, topple, tripl'd, toppl'd, dappl'd, crippl'd.

Cradle, saddle, idle, bridle.

Marl, hurl, whirl, furl, world, hurl'd, whirl'd, furl'd.

ngs, ngst, ng'd.

Rings, wrongs, hangs, songs.

Hangst, singst, wrongst, bringst.

Wrong'd, hang'd, clang'd.

§ 6.—*Practical Exercises.—Syllables and Words.*

The words The, By, My.

The, before a word beginning with a vowel, should be pronounced with the same sound of *e* as in *relate:* before a word beginning with a consonant, it should have the obscure sound, as in the second syllable of *eternal;* but never the sound of broad *a*.

By, in colloquial or very familiar language, may be pronounced short, with a sound of *y* corresponding to that of *i* in the word *it*, and not as sometimes heard, to the *e* of *me*. But generally the *y* should be full.

My should always be pronounced with the short sound of *i*, mentioned above, unless in emphatic expression or in solemn style; and, in the latter, only in phrases directly associated with solemnity, as in the following: 'my God.' Familiar phrases, even in serious or solemn style, should retain the short *y;* thus, Mȳ hand, mȳ heart, mȳ mouth,—not '*my* hand,' nor '*mē* hand,' &c.—So also in phrases of address, mȳ lords, mȳ friends, mȳ countrymen, &c.—not '*my* lords,' &c. The word *myself* should never have the long *y*.

The termination ed.

In the reading of the Scriptures, the solemnity and antiquity of the style are supposed by some to require, or at least to authorize, the sounding of *e* in such words. This, however, is a matter of taste merely, and should never be extended to other reading.—In chant-

ing, the *e* should always be sounded: in singing, the pronunciation is regulated by the verse, as retaining or omitting the sound of this letter.

The words Guide, Guard, Regard, Sky, Kind.

These, in cultivated usage, are pronounced with a slight sound of *y*, following *g* and *k*. The omission of this sound characterizes the local usage of Scotland and of New England. The local mode has, no doubt, the sanction of reason and system. But general custom is the only law of spoken language. Words are facts of speech, not logical deductions.

The words Amen, &c.

Vocal music, of a sacred character, is properly allowed the same liberty which is conceded to the language of poetry, with regard to the use of a style of pronunciation which is obsolete, for common purposes, but appropriate in the expression of deep, solemn, grand, or lofty effects of emotion. Hence the just preference, in the singing of sacred music, for the pronunciation of the word *amen*, with *a* broad, as in *arm*.

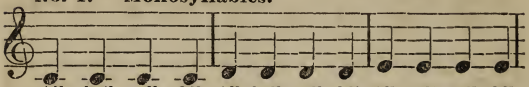
The same remark may be applied to all instances of *variable* pronunciation in which the current modern sound of a vowel is flat and unmusical, and that of an older style is broad and melodious.*

* Some vocalists extend this rule to the word *my*, giving it the long *y* in all *devotional* music.

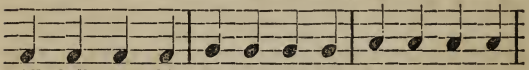
To be sung sometimes in Slow and sometimes in Quick time, sometimes Piano and sometimes Forte.

The scale may be transposed to suit different voices.

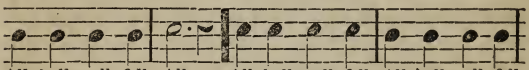
No. 1. Monosyllables.



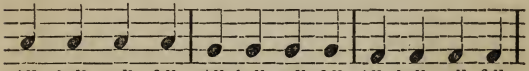
All, ball, call, fall. All, ball, call, fall. All, ball, call, fall.



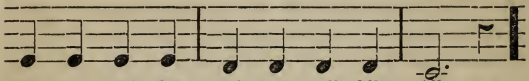
All, ball, call, fall. All, ball, call, fall. All, ball, call, fall.



All, ball, call, fall. All. All, ball, call, fall. All, ball, call, fall.

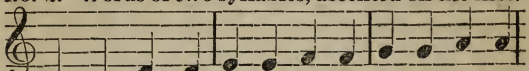


All, ball, call, fall. All, ball, call, fall. All, ball, call, fall.

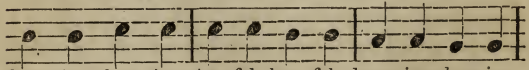


All, ball, call, fall. All, ball, call, fall. All.

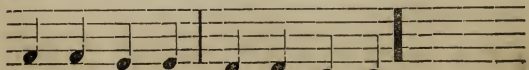
No. 2. Words of two syllables, accented on the first.



Aw - ful, law - ful, dawn-ing, draw-ing. Aw-ful, law-ful,



dawn - ing, draw - ing. Aw - ful, law - ful, dawn - ing, draw-ing.



Aw - ful, law - ful, dawn - ing, draw - ing.

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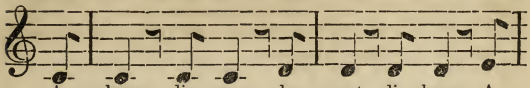

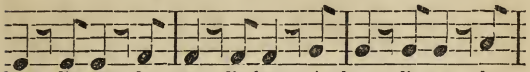

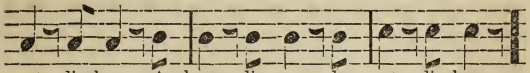

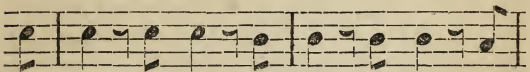

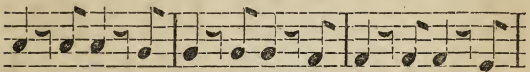

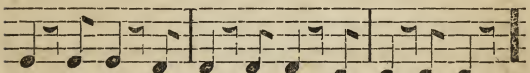

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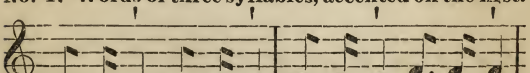

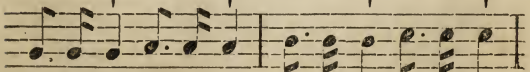

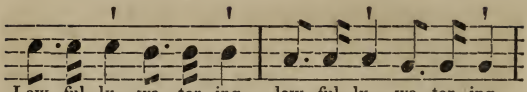

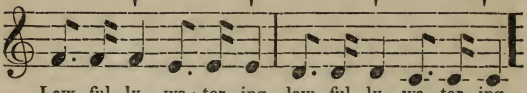

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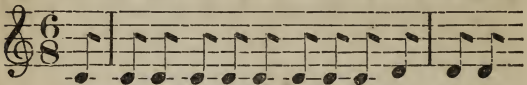
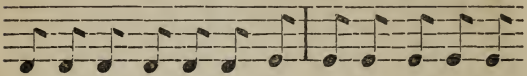
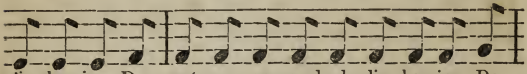
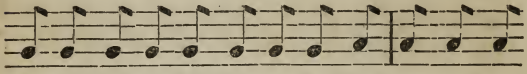
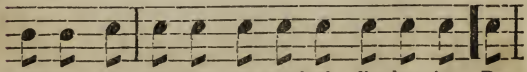










part-ure, un-guard-ed, dis-charg-ing. De - part - ure, un-

guard-ed, dis-charg-ing. De - part-ure, un-guard-ed, dis-

charging. De - part-ure, un-guard-ed, dis-charg-ing. De-

part-ure, un-guard-ed, dis-charg-ing. De - part - ure, un-

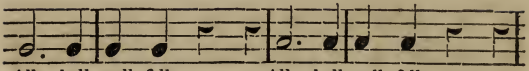
guard-ed, dis-charg-ing. De - part-ure, un-guard-ed, dis-

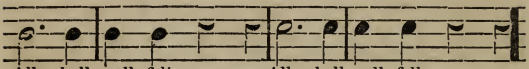
charg-ing. De - part-ure, un-guard-ed, dis-charg-ing.

No. 6. Monosyllables.

All, ball, call, fall. All, ball, call, fall.

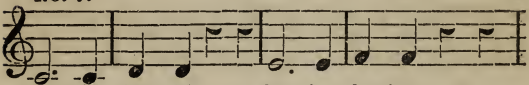
All, ball, call, fall. All, ball, call, fall.

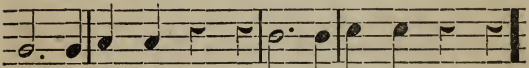


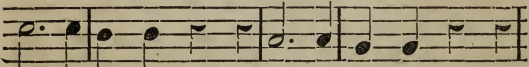


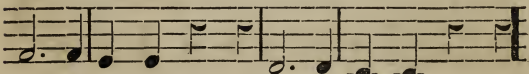
Sing also the descending scale in the same Rhythmic form.

No. 7.









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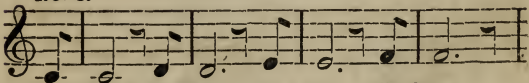
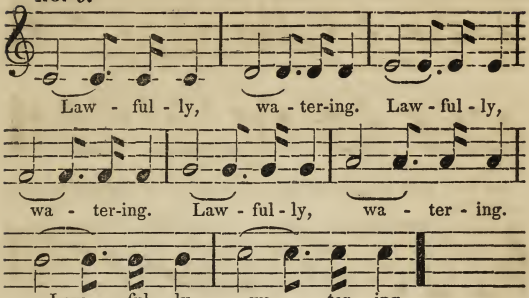


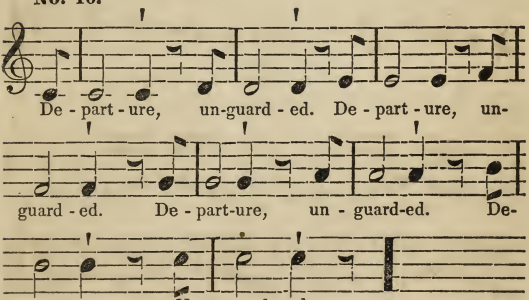
Sing also descending Scale.

No. 9.



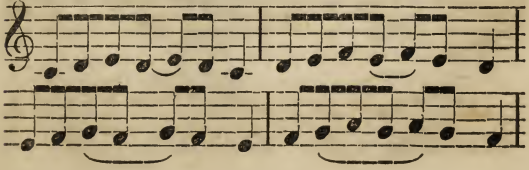
Sing also descending Scale.

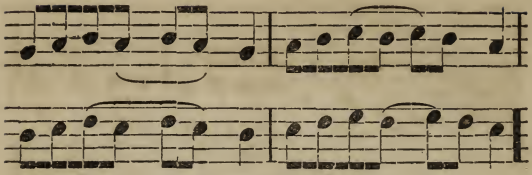
No. 10.



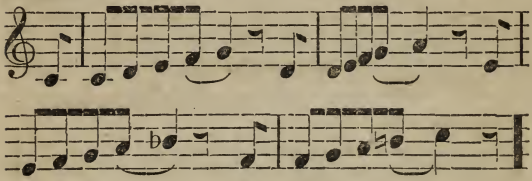
Sing also descending Scale.

No. 11. For Monosyllables, or words of two Syllables, accented on the first.

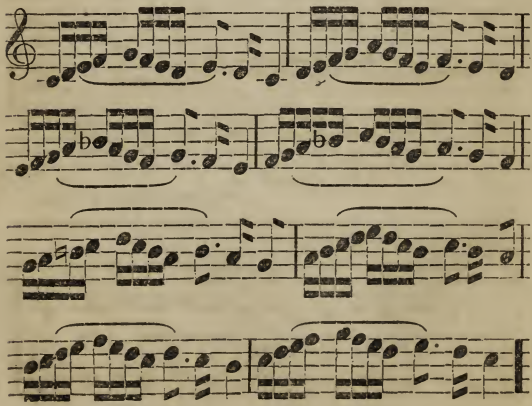




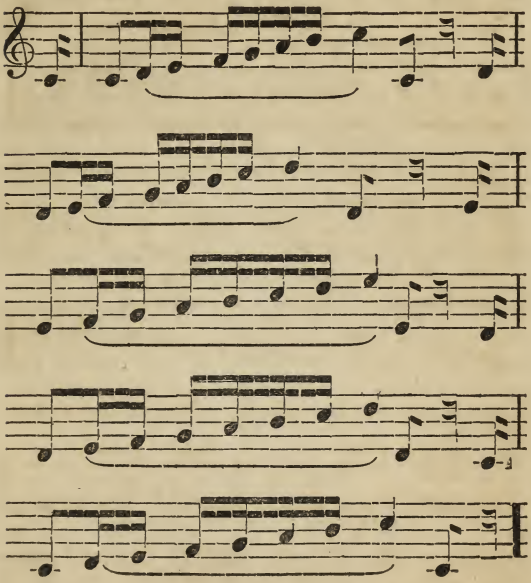
No. 12. For words of two syllables, accented on the second.



No. 13. For words of three syllables, accented on the first.



No. 14. For words of three syllables, accented on the second.



EXPRESSION.

The preceding exercises having been repeated, with strict regard to perfect *purity of tone*, and the gradations of *force* and *movement*, selections from them may be practised for the purpose of accustoming the voice to maintain a perfectly distinct articulation along with the effects of feeling in *expression.*

The most important effects of expression which are common to vocal music and to elocution, are dependent on what Dr. Rush terms *stress*,—meaning by this designation the mode of applying *force* to a sound, as in a regularly increasing swell, in an abrupt and sudden explosion, or in a jerking and impatient style, which begins moderately, but ends forcibly and violently.

Median Stress.

Pathetic, *tranquil*, and *solemn* feeling, adopts *a regular and gradual swell and diminish*, as may be observed in the tones of the following lines, which exemplify this mode of voice, termed, in elocution, *median stress.*

Pathos :—"Oh ! I have lost you all,
Parents, and home, and friends !"

Tranquillity :—"How sweet the moonlight
sleeps upon this bank !"

Solemnity :—"How sweet and solemn is
this midnight scene !"

Repeat a selection from the musical examples, with the expression of median stress.

Radical Stress.

Anger, *alarm*, and *haste*, are distinguished by *an abrupt burst of explosive sound*, which strikes, with sudden force, on the opening, or *radical* part, of a note,—as in the following examples :—

Anger :—" You shall *die*, *base dog!* and that before yon cloud has passed over the sun !"

Alarm :—" To *arms!* they *come!* the *Greek!* the *Greek!*"

Haste :—" Sisters, hence ! with spurs of speed !"

Animation and *courage* have the same species of stress, but without violence.

Animation :—" Come forth, O ye children of gladness, come !"

Courage :—" Once more unto the breach, dear friends, once more !"

Repeat examples from the musical exercises, with the expression of radical stress.

Vanishing Stress.

Impatient, *indignant* and *revengeful* feeling is indicated by *vanishing* stress,—the opposite to radical stress ; as it *begins moderately* and *ends violently*, on the *vanish*, or last audible portion, of a sound.

Example :—" Away ! away ! I will not hear
Of aught but death or vengeance now !"

Repeat, with vanishing stress, a selection from the musical examples.

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